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It was characteristic that, while in England Jewish artists were typical members of the placid British school, on the Continent they were caught up in the feverish new tide which had its origin in France. During the course of the nineteenth century, Paris became the artistic centre for the whole world: and under the inspiration of Manet and Monet, Millet and Renoir, a new tradition in art began. It is not generally realised that one of the founders of the New School was a Jew, Camille Pissarro, who had a profound influence on the earlier development of Cezanne. The peculiar atmosphere of the streets and boulevards of Paris have had no more faithful chronicler than in his "luminous vibration", though he brought to his work as well something of the atmosphere of his West Indian birthplace; and his landscapes are among the most solidly constructed achievements of the Impressionist movement. But more important was his warm humanity. It is to this common factor that one seems forced back in considering the Jewish contribution in whatever sphere.[1]

With the twentieth century, the stream of Jews who went to study and work in Paris grew greater and greater, producing painters of the calibre of Chagall, Pascin, Soutine and Kisling, and above all, Modigliani, the

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caricaturist and book-illustrator. Isaac Rosenberg, that fine poet killed at the Front in 1918, was also an artist of considerable interest. In America modernism in art owes its introduction to Mas: Weber and Abraham Walkowitz, and the part played to-day by men like Louis Lozowick is of the utmost significance.

[1] Before this period, France produced at least one outstanding Jewish artist—Rosa Bonheur, the famous animal painter (whose

father, Raymond Bonheur, had also enjoyed a high reputation.) Her work was remarkable for the firm handling of the subject, coupled with extraordinary accuracy. She was the first woman to receive the Grand Cross of the Legion of Honour (1894).